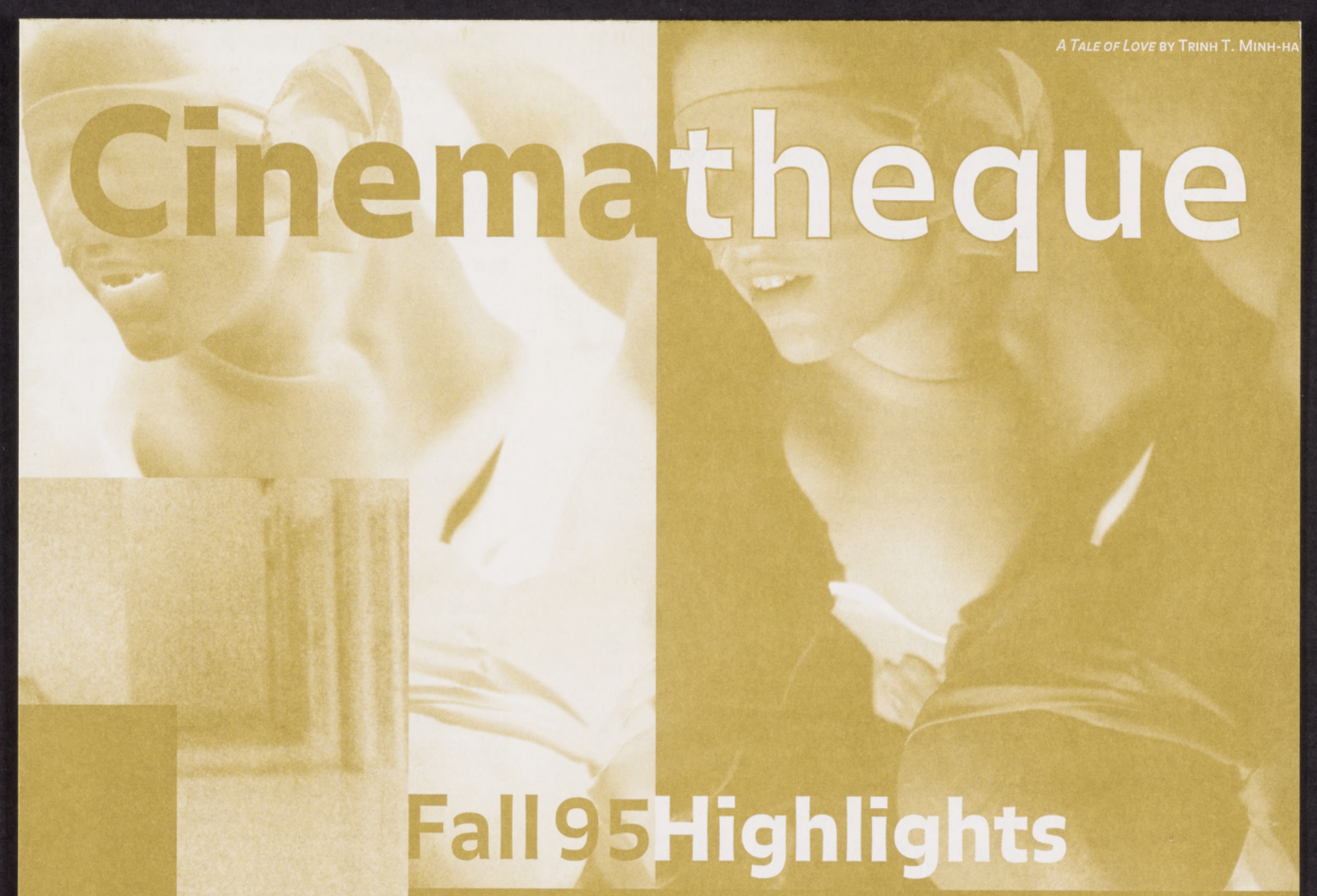

A Tale of Love by Trinh T. Minh-ha

Cinematheque

Fall 95 Highlights

Frederick Wiseman ▸ Trinh T. Minh-ha's *A Tale of Love* ▸ Ellen Bruno ▸ Jon Moritsugu ▸ JG Chapman ▸ Bruce Conner's *Television Assassination* ▸ Steve Fagin ▸ *Festival Celluloidall* ▸ Michael Wallin ▸ *Lightcone Films* with Yann Beauvais ▸ Janis Crystal Lipzin ▸ Paul McCarthy ▸ Laura Poitras ▸ *Cult Rapture* with author Adam Parfrey ▸ new releases by Andy Warhol ▸ an evening with Jennie Livingston ▸ James Benning ▸ Kiti Luostarinen ▸ *homescreening* with Christian Farrell ▸ and lots more...

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Mary Filippo
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Kathy Geritz
Kerry Heffernan
Karen & Douglas Holmes
Taka Iimura
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Sharon Jue
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Helena Kolda-Duchacek
Chris Komater
Steven Kotz
Edith Kramer
Janis Crystal Lipzin & Bill Baldewicz
Charles Lofton
Paul Lundahl
Julie Mackaman
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Monaco Film Lab and Video Services
Alan Muchmore
John Muse
Mona Nagai
Ariel O'Donnell
Scott Peterson
Abraham Ravett
Martin Romo
Corey Rosen
Jay Rosenblatt
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Scott Simmon
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Michael Snow
Chick Strand
Clark Sturges
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City, State, Zip

Phone Number

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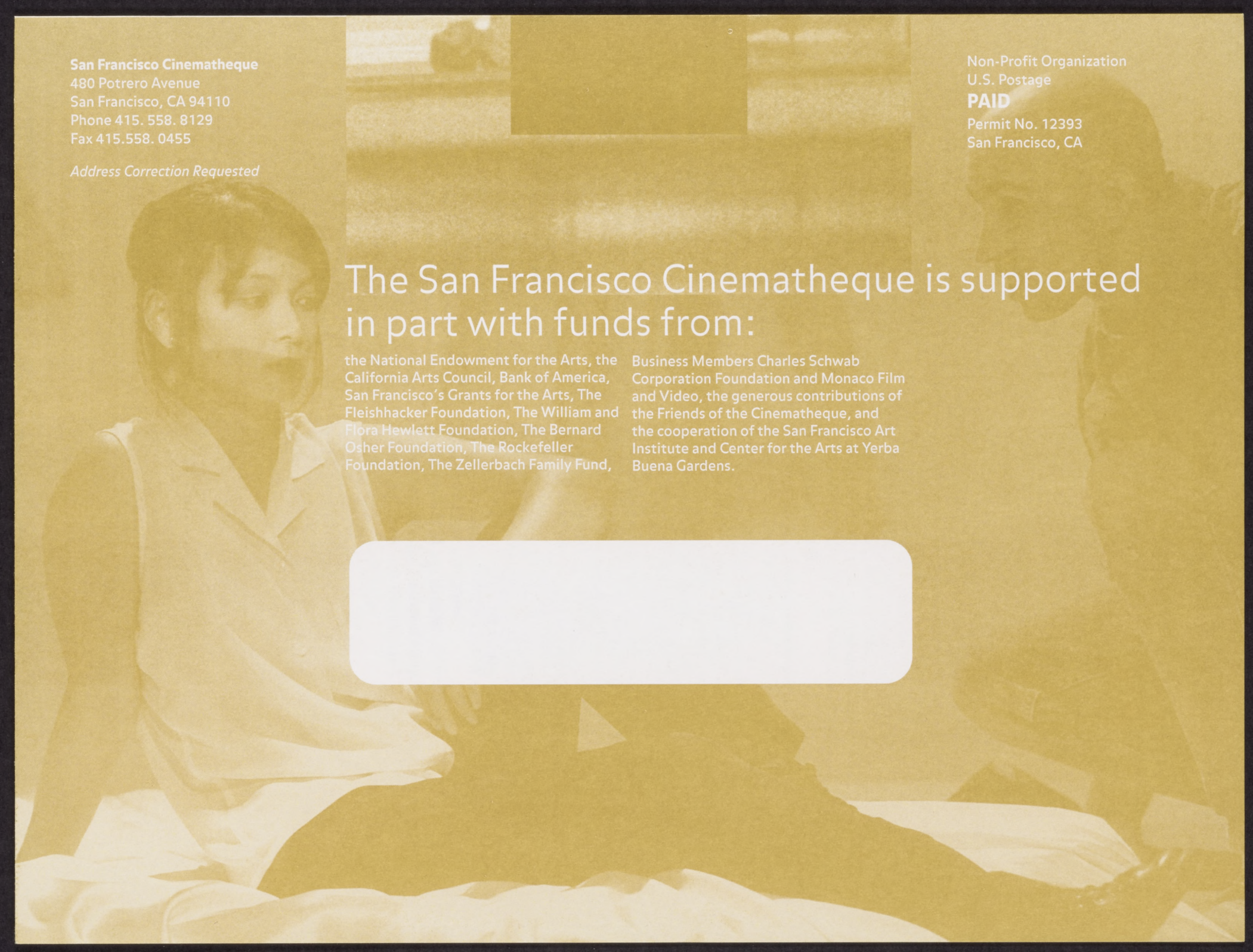

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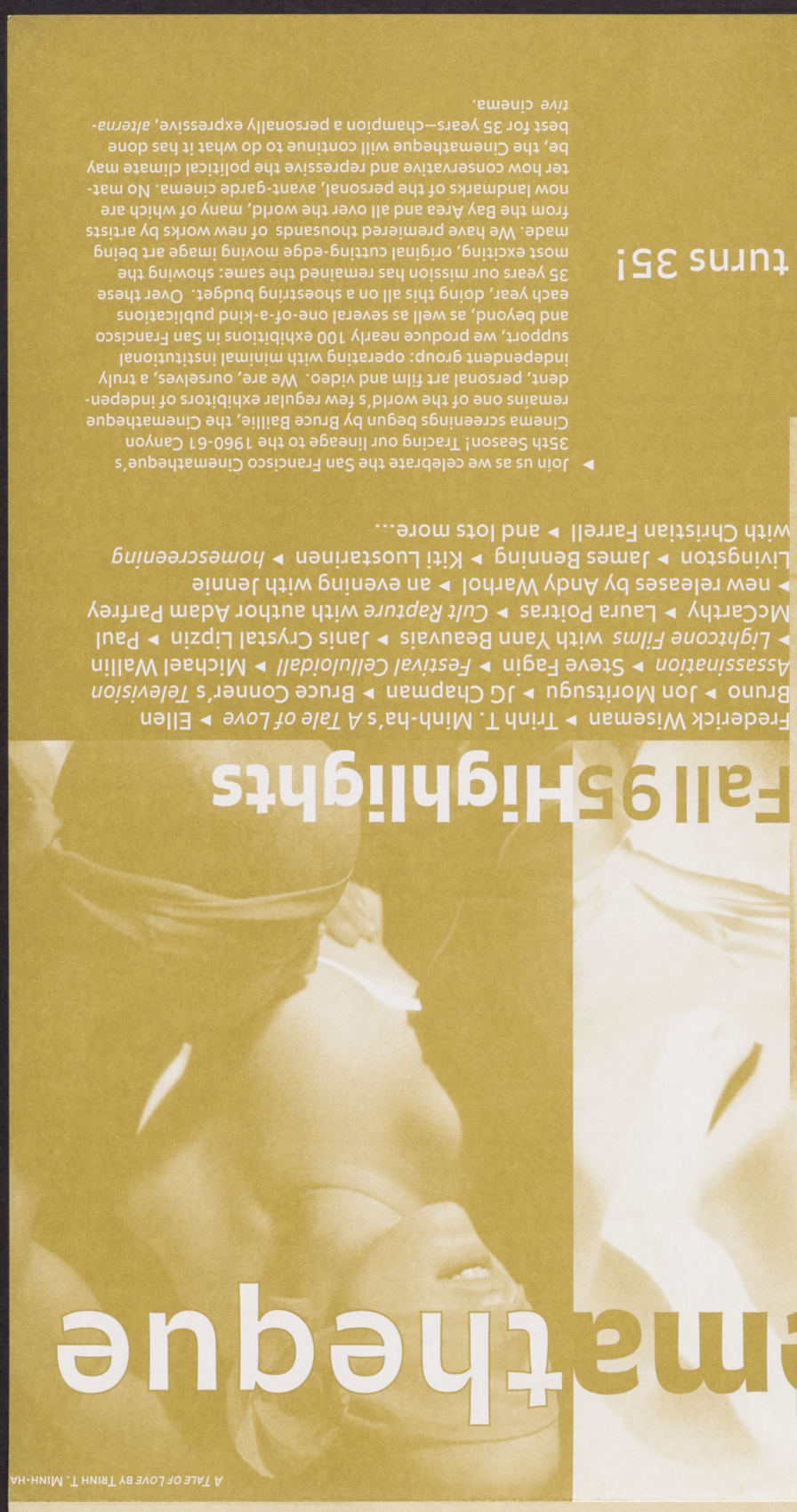

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Cinematheque

Oct 1

Special Times: Sunday 7:00 & 9:00 PM
San Francisco Art Institute

Two by Frederick Wiseman: *High School & Primate*

Admission: 1 show $3/$6; both $5/$8
Frederick Wiseman In Person

The San Francisco Cinematheque, Film Arts Foundation, and the San Francisco Art Institute present a rare opportunity to see two early works by acclaimed documentary director Frederick Wiseman. Since his first work *Titticut Follies* was made and banned in 1967, lawyer-turned-filmmaker Wiseman has made 28 documentaries focusing on American institutions and the societal contradictions they embody. On October 2 at 8PM, Wiseman will speak about his work at the Herbst Theater in FAF's *Meet the Mavericks* series. For info call 552-8760.

7:00 PM ***High School*** (1968)
A classic of American observational cinema, this portrait of a high school in the late 60s reveals the ideological indoctrination implicit in the classrooms, guidance sessions, gym classes and other activities that make up the quintessentially American high school experience.

9:00 PM ***Primate*** (1974)
Not for those with faint hearts or stomachs, this film examines the daily activities of a primate research center. "It is essentially about one set of primates who have power using it against another who haven't..." (Derek Malcolm)

Oct 5

Thursday 7:30 PM Center for the Arts

Cinematheque: Behind the Scene on Screen

Not only do Cinematheque volunteers and interns give their sweat and blood to keep this organization alive, they also make great films! Tonight's program features several recent and eclectic shorts by those whose love and labor have been indispensable to us over the past year, including: Judith Pfeifer's *Bodylyrics I,* Brian Frye's *4/95 Untitled,* Kerri O'Kane and Megan Hayenga's *The Rope Factory,* Rick Danielson's *Results from Test Case 79014F,* Tim Wilkin's *Gay Pride,* Christian Bruno's *'Untitled',* Goeffe Domenghini's *ALLMIXEDUP,* Shawn Parrish's *The Creative Process,* something new from Elise Hurwitz, a surprise from Steve Anker's attic, and perhaps also from Joel Shepard's basement. Reception after the show. (Organized by Irina Leimbacher)

Oct 8

Special Time: Sunday 8 PM
Special Location:
Victoria Theater, 16th Street near Mission

...and then god became disoriented in the forest of higher animals...

J.G. Chapman In Person

San Francisco Cinematheque and non productions present *...higher animals.*, J.G. Chapman's latest Sisyphian boulder, straight from the processing machine. In this moody experiment, the thoughts and lives of three future westerners hang on a thread-bare clothes line of a narrative. This anti-commodity examines: mindless broadcasting, sexual frustration, the antiquity of the handmade, the abyss of aging, the criminal nature of business, the separation of humankind from the planet that created it, and the needless invention of the word art, among other themes. Preceded by selected shorts including the nationally toured MTV basher, *meet the thinking fellers.*

Oct 12

Thursday 7:30 PM Center for the Arts

Ellen Bruno: Portraits from the Edge

Ellen Bruno In Person

San Franciscan Ellen Bruno's portraits of people from different cultures share a rare blend of astute observation, poetic feel for detail, and passionate involvement with her subjects. *Samsara* (1990) and *Satya* (1994) portray peoples of Asia and their shattered lives as refugees. While *Samsara* uses ancient prophecy, Buddhist teachings, folklore and dreams to understand the world view of Cambodians and the philosophies that guide their lives, *Satya* is a haunting portrayal of the struggle by Tibetan nuns against the religious oppression and cultural genocide practiced by the Chinese government in Tibet. Bruno's newest work, *Blessed* (1995), is an inter-racial love story—a portrait of a couple living on the edge in the Tenderloin, musing on the ghosts of the past.

Oct 15

Sunday 7:30 PM San Francisco Art Institute

Black Sheep Boy + More by Michael Wallin

Michael Wallin In Person

Michael Wallin presents his long awaited new film *Black Sheep Boy,* a rumination on desire, obsession, and the pursuit of the idealized other. Wallin indulges in his fantasy as he proceeds to deconstruct it. *Black Sheep Boy* is at once erotic, provocative, playful, disturbing, yet always honest." Like lyrical segments of Genet's *Un Chant d'Amour,* the scenes of guys undressing in *Black Sheep Boy* are refreshingly unencumbered by plot...Because the soundtrack is independent of the visuals, Wallin makes some good sonic jokes, such as a nifty popping sound whenever a guy undoes that first button of his jeans. *Black Sheep Boy* celebrates that uncorking with eroticism, philosophy and poetry." (R. Friedman) Also: Wallin's award-winning *Decodings.*

Oct 19

Thursday 7:30 PM
Admission: $7.00/No Discounts
Special Location: AMC Kabuki 8,
1881 Post Street

Sneak Preview: Trinh T. Minh-Ha's *A Tale of Love*

Co-presentation SF Cinematheque, NAATA, and FAF.
Trinh T. Minh-ha In Person

Renowned writer and filmmaker Trinh T. Minh-ha gives us a sneak preview of her eagerly awaited first narrative, *A Tale of Love,* which follows the quest of Kieu, a Vietnamese immigrant woman in love with Love. A free-lance writer, Kieu also works as a model for a photographer who idealizes the headless female body. "Voyeurism runs through the history of love narrative, and voyeurism is here one of the threads that structure the 'narrative' of the film. Is the film about love? Is it a love story? ...It is above all a 'tale'; a tale about the fiction of love in love stories and the process of consumption; a tale that marginalizes traditional narrative conventions... [and opens up] a space where reality, memory and dream constantly pass into one another."(TM) Co-presented with NAATA and FAF.

Oct 22

Sunday 7:30 PM San Francisco Art Institute

Queer Shorts by Feature Directors

Jennie Livingston In Person

Noted New York director/curator Jennie Livingston *(Paris is Burning)* will be on hand to present a collection of little-known short films and videos by gay/lesbian directors whose features have made them prominent in recent years. Though not finalized at press time, the program will likely include a controversial out-of-circulation early work by Todd Haynes *(Safe, Poison)*; an early film by Maria Maggenti *(The Incredibly True Adventures of Two Girls in Love); Hotheads,* a recent video by Livingston; and others. Call us in October for final program. Co-sponsored by Film Arts Foundation.

Oct 26

Thursday 7:30 PM Center for the Arts

Films from Paris' *Light Cone*

Yann Beauvais In Person

Film Curator at the American Center in Paris and founder of Scratch Projection and Light Cone (Europe's most active distributor of alternative film), Yann Beauvais visits the Cinematheque with a program of films including: Vivian Ostrovsky's *Uta Makura (Pillow Poems),* on travelling to Japan; Beauvais' *New York Long Distance* on the distance between memory and the image of this memory; Jean Michel Bouhours' *Vagues à Collioures* which rhythmically breaks a dive into the sea; Miles McKane's *Atomic Frog,* a virtual encounter of grain and animal motion; Christian Lebrat's *Trama,* a play with patterns of light and color; and Maurice LeMaitre's *Un Navet,* a questioning of found footage manipulation within a Dadaist tradition.

Oct 29

Sunday 7:30 PM San Francisco Art Institute

Terminal USA – Uncensored!

Jon Moritsugu In Person

Finally! After two years of near-limbo, Cinematheque is proud to present Jon Moritsugu's most demented effort *Terminal USA.* Produced for the Independent Television Service, *Terminal USA* has only been available in a "self-censored" made for television version. A relentlessly anarchic fever dream of the "model" minority family, the film examines problems facing our troubled teens today: pregnancy tests, blow jobs, IV drug use, skinheads, and, of course, gunshot wounds. With its reckless comedic violence, hilariously strange anti-acting, and somersaulting blood-spattered cheerleaders, *Terminal USA* is a brilliant satire of the dysfunctional family, presented in its completely uncensored version. Moritsugu will also screen early works, including the devastating punk rock put-down, *Der Elvis,* and more. (Joel Shepard)

Nov 2

Thursday 7:00 PM
Roxie Cinema, 3117 - 16th Street

Look & Listen: A Film/Sound Laboratory

Co-presented as part of the 11th Annual Film Arts Festival
Dedicated to the Memory of Kevin Deal
Organized by Steve Dye

Local media alchemists mix, whip, and blow up a wild improvisational evening exploring the relationship between sound and image. From visual artist Lynn Kirby and saxophonist Glenn Spearman's video and sonic collaboration *(Altamont Pass)* to the Dactyls' spin on the classic theme of orchestra for film *(King Midas),* these films and videos are presented with real people making real sounds, live and in person. Also: The All Projector Orchestra multi-layered collage spectacle *(Wet Gate),* Cory McAbee of Billy Nayer Show fame with a new film, horn player Nick Phelps accompanying a new film by David Michalak *(Start Talking),* Bonnie Kaplan talking in her sleep *(Bedbug)* and many surprises. For more information, call 415/552-FILM after Oct. 7.

Nov 9

Thursday 7:30 PM Center for the Arts

Paul McCarthy: *Heidi & Painter*

Paul McCarthy In Person

Painter, performance artist, sculptor and photographer Paul McCarthy will premiere the video *Painter* (1995), recently the centerpiece of an installation at New York's Museum of Modern Art, and *Heidi* (1992, co-directed by Mike Kelly)."Paul McCarthy behaves like the quintessential "bad boy," but his intentions belie that persona. His mischief, poor manners, smelly props, noxious litter, violent actions, and unpalatable concoctions conjure an anarchist's bacchanalia. His is a juvenile world that rages against taken-for-granted rules, imagined patterns of behavior, and modern pieties. Relentlessly, McCarthy stalks the role models parading out in the media hidden deep within the self." (Fereshteh Daftari, MOMA) Paul McCarthy will lecture on his work at the San Francisco Art Institute on August 8.

Nov 12

Sunday 7:30 PM San Francisco Art Institute

Cult Rapture!: An Evening with Adam Parfrey

Adam Parfrey In Person

Nearly a decade after the debut of his incendiary anthology *Apocalypse Culture,* Adam Parfrey returns to the scene of the crime for another shattering exploration of millennial agony. *Cult Rapture* fixes its sight on the grotesque, extreme, and little-explored flashpoints of American culture, including the true story of David Koresh and the Branch Dividians, the burgeoning Patriot and Militia movements, the militarization of domestic police, sex cults for the handicapped and Elvis, serpent worship, the increasing popularity of electroshock therapy as "normal" treatment, the cult of Sai Baba, and the strange but epic story surrounding the inexplicably popular 1950's "Keane" paintings of big-eyed waifs. Parfrey will screen videotaped evidence of the strangest cults in America. (Joel Shepard)

Nov 16

Thursday 7:30 PM Center for the Arts

Media Fantasies and Realities Films by Laura Poitras & David and Judith MacDougall

Laura Poitras In Person

Tonight's films explore the impact of media representations on how we understand ourselves and the world(s) we inhabit. *Exact Fantasy: a film about media correspondence and bringing the stars down to earth* (1995) by Laura Poitras (former Programming Assistant and Technical Coordinator at the Cinematheque) is based on fan letters written to different public personalities."In response I've constructed a series of tableaux that examine how we as viewers forge identifications, internalize and externalize our relationships to media representation. The concrete and ideological sites considered include: suburbia, 'home,' family portraits, storytelling, dreams, talk-radio, spectatorship, food and others." (LP) *Photo Wallahs* (1992) is David and Judith MacDougalls' ethnographic study of the representational limits and material ramifications of portrait photography within India.

Nov 19

Sunday 7:30 PM
Admission: $7.00/No Discounts
Special Location: AMC Kabuki 8, 1881 Post Street

Bruce Conner Presents *Television Assassination* & More

A Bruce Conner Birthday Celebration
Bruce Conner In Person

The Cinematheque proudly invites everyone to share this special evening celebrating the work of Bruce Conner, one of America's master filmmakers and artists, including the premiere of *Television Assassination* (1995). A pivotal artist of the last four decades, Conner's work ranges from assemblage, photography, and drawing to a body of films for which he was recognized with a Maya Deren Lifetime Achievement Award from the AFI in 1988. This November Conner not only has 2 one-person shows in New York but is also included in a major exhibition at the Whitney Museum, *Beat Culture and the New America.* Conner's pioneering use of found footage has inspired countless filmmakers since *A Movie* was released in 1958, and tonight's program includes that seminal work, *Take The 5:10 To Dreamland, Report, America Is Waiting, The White Rose, Cosmic Ray,* and *Valse Triste.*

Nov 26

Sunday 7:30 PM San Francisco Art Institute

Warhol Rediscoveries: *Harlot + Kitchen*

These newly reissued works are Warhol's first experiments in sync sound: *Harlot* (1964) with Mario Montez, Gerard Malanga and others; improvised dialogue by Ronald Tavel, Billy Name, and Harry Fainlight; music: Swan Lake; and *Kitchen* (1965) with Edie Sedgwick, Rene Ricard and others; appearances by Ronald Tavel, Andy Warhol and Gerard Malanga; scenario by Robert Tavel. "Scripts were written but somehow the indeterminable presence of Warhol... molded the films in his image. Says Warhol: 'with film you just turn on the camera and photograph something, I leave the camera running until it runs out of film, because that way I can catch people being themselves. It's better to act naturally than set up a scene and act like someone else." Peter Gidal. (Michael Wallin).

Nov 30

Thursday 7:30 PM Center for the Arts

Seasonal Forces by Janis Crystal Lipzin

Janis Crystal Lipzin In Person

Janis Crystal Lipzin will highlight her first Cinematheque show in over a decade with the premiere of *Seasonal Forces - A Sonoma County Almanac,* Parts 1 & 2, which "explores the conjunction of human and natural forces being played out in rural areas everywhere. In 1949 Aldo Leopold posed: 'We face the question whether a still higher standard of living is worth its cost in things natural, wild, and free.' His assertion precedes and informs my attempt to understand what it means to cultivate a sense of place." (J.C.L.) A distinguished teacher, Associate Dean at the SFAI, and artist in many media, Janis Crystal Lipzin's work has been presented at the New York Museum of Modern Art, the Centre Georges Pompidou, Stadtkino, and galleries throughout the country.

Dec 3

Sunday 7:30 PM San Francisco Art Institute

First Festival Celluloidall

Timoleon Wilkins In Person

Join Timoleon Wilkins, publisher of the local homespun movie magazine *Celluloidall,* in its first ever celebration of incredible, projectable film! Selected from submissions by readers from all over the country, the films range from backyard home movies to the poetic, avant-garde and narrative. What these filmmakers have in common is the often painful, considered and overriding passion which could only come from those who continue to be engaged with a *living* art. Tonight's program will feature a rare screening of Bruce Conner's *Luke* (1967), in which Conner exposes the behind the scenes workings of the feature film *Cool Hand Luke.* Also, *Blue Sun Western* (1995) a new film from Timoleon Wilkins, and festival entries TBA.

Dec 7

Thursday 7:30 PM Center for the Arts

Brigham Young's Iron Heel: *Deseret* By James Benning

James Benning In Person

James Benning's *Deseret* (1995, 80 min.) is a frightening account of the 140 plus-year history of Brigham Young's creation of the Mormons, the state of Utah, the awesome Church of Latter Day Saints, and his latter-day legacy. Constructed from dozens of New York Times clippings spanning 1853-1995, contrasted with contemplative images of Utah itself, the narrative becomes a terrifying vision of America's struggle between defiant independence and cult fanaticism, freedom and imposed order. Benning has been observing American culture *(11X14, One Way Boogie-Woogie, Landscape Suicide, North On Evers)* for over twenty-five years, with a rigorous sensitivity to American landscape, and his work has influenced filmmakers from Jim Jarmusch to Eric Saks.

Dec 10

Sunday 7:30 PM San Francisco Art Institute

Memorial Day (Observed) by Steve Fagin with *Sweet Smell of Success*

Steve Fagin In Person

Steve Fagin's challenging and unorthodox work *(The Machine that Killed Bad People, Zero Degrees Latitude)* has been exhibited at the Museum of Modern Art in New York and described in the NY Times as "video art at its richest." Tonight the Cinematheque screens his latest piece *Memorial Day (Observed)* which was commissioned by KCET public television as part of a creative project on notions of democracy."...Constructed to function as a short to be shown before the station's broadcast of *Sweet Smell of Success,*...the video short is as moving as the feature film in its declension of a certain mode of American desperation."—Bill Horrigan. With *Sweet Smell of Success* (1957), Alexander MacKendick's kinetic tale of a shady press agent and a megalomanic New York columnist, script by Clifford Odets/Ernest Lehman and starring Burt Lancaster and Tony Curtis.

Dec 14

Thursday 7:30 PM Center for the Arts

Representing Memory: *Tell Me What You Saw*

Winner of a 1995 Golden Gate Award, Finnish director Kiti Luostarinen's *Tell Me What You Saw* explores the common past of her family—five sisters, a brother and a mother suffering from dementia—only to reveal the instability and partiality of all memory. The siblings have radically different narratives of their shared history, disagreeing on vital questions such as which parent was abusive. Ultimately we are left with an uneasy sense of the uncertainty of all reconstructions of the past. Followed by Srinivas Krishna's lyrical tribute to Luostarinen's film also entitled *Tell Me What You Saw;* plus Barbara Hammer's *Optic Nerve* and Phil Solomon's *Remains to be Seen* which optically recreate the ephemeral and transient nature of remembering. (Curated by Irina Leimbacher)

Dec 17

Sunday 7:30 PM San Francisco Art Institute

homescreening

Presented and Curated by Christian Farrell

Our final program of the calendar mirrors the open structure and wide range of "home screenings": small gatherings in basements, living rooms, etc. projecting work in an atmosphere of intimacy and risk. Acknowledging the synchronistic wisdom of the camera roll and embracing the amorphous state of the unfinished film, these pieces are like organisms in the process of formation. The films in this program are all "public" premieres and include: four regular 8mm films made in camera by Michael Mideke in the 1980s; *Lost footage:* home movies of an anonymous Chinese American family in 1940s San Francisco; *Unnecessary Conversation* by Jerome Hiler; and unfinished work by Konrad Steiner, Nathaniel Dorsky, and silt.

Locations & Times:

Thursdays: Center for the Arts (Yerba Buena Gardens) 701 Mission St. at Third St.

Sundays: San Francisco Art Institute, 800 Chestnut St. between Jones and Leavenworth.

Admission: $6 general, $3 members, students (ALL), seniors, disabled

Unless otherwise noted, all shows begin at 7:30 PM

For more information please call 415.558.8129

Wind/Water/Wings by Barbara Klutinis